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AMERICAN ART NEWS

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SHOWING SCULPTURE

The authorities of the Pennsylvania Museum at Memorial Hall in Philadelphia propose to set apart a gallery for the permanent exhibition of contemporary American sculpture, the first time such a thing has been done in that city, which is generally the most progressive in all matters relating to native art. In this case, however, Philadelphia is following the precedent of the Metropolitan Museum of Art, where, for something like five years now, there has been an inspiring group display of American sculpture.

No one who has ever visited the gallery at the Metropolitan devoted to this group can fail of being impressed by the high character of the work technically and the serene nobility and imaginative quality of the sculptors' themes. The museum trustees have not been indifferent to contemporary native sculpture in the past, but before this special gallery was set apart these works were not so advantageously nor so impressively displayed, and they had to be searched for by the unfamiliar visitor. That the special gallery has justified itself is impressed on everyone who has visited it.

The lot of the sculptor in his relation to the public usually has been a hard one, for he has never been accorded the same consideration as his colleague, the painter. The recent growth of appreciation in official museum circles is an augury for the future. We can now look forward to a time when every museum will have a special gallery for the richly deserved display of American sculpture.

ART PALACE VAGARIES

Hot weather always has a tendency to make men and things act in an erratic manner, and this atmospheric and human phenomenon has been working true to form in connection with the proposed plans for an "Art Center" in New York combining an opera house, a school for dramatic art and an art exhibition building. The latest vagary is the broaching of a plan to erect a monumental war memorial in Central Park on the site of the present reservoir, to include such a feature as a wading and swimming pool, together with a proposal that the Park Department transfer to the city authorities a plot of ground within the park limits sufficiently large to accommodate the "Art Center," this combination immediately putting both the latter scheme and that for the war memorial on the rocks.

Anyone with the slightest knowledge of public affairs in this city should know that any plan to use Central Park for any other purpose than the one to which it is now put, immediately arouses a spirit of opposition so powerful as to result invariably in the defeat of the scheme. Consequently it now looks as if the prospect for the erection of a war memorial in the park were absolutely nil and the creation of an "Art Center" equally hopeless. City Chamberlain Berolzheimer, who is the driving force in the municipal government behind the "Art Center" plan, must be perfectly aware of how strong is this opposition to the invasion of the park, yet he was wholly responsible for suggesting the idea of land being set aside within the park for constructing the three buildings. If the city authorities can do no better than this toward furthering the "Art Center" idea they might as well abandon it now. They never can overcome that element in New York which opposes what it likes to call an "invasion" of Central Park.

Among the other hot weather vagaries is the suggestion that the "Art Center" be built between Forty-ninth and Fifty-third street, west of Sixth avenue, a site that would scarcely make for beauty, since the elevated railroad structure runs along two of these thoroughfares. Dependence on the Metropolitan Opera House being sold and its activities transferred to the new structure incorporated in this group still continues to be an insubstantial hope of the proponents of the whole plan, which, as time passes, grows more and more remote from actuality.

It is feared that our artists will still have to depend on the Fine Arts Building and the dealers' and club galleries to show their work for a long time to come if the municipal authorities go on concocting such impossible plans as have thus far come from them.

Obituary

J. SANFORD SALTUS

J. Sanford Saltus, art patron and numismatist, died in London on June 24 as the result of taking poison by mistake.

He was born in New Haven, Conn., in 1853, but had made his home in New York City for many years, spending much of his time abroad. He annually gave the Saltus medal for a meritorious work in painting or sculpture to the National Academy of Design and gave many rare books on costume to the library of the Salmagundi Club, of which he was a member. He donated \$25,000 to the fund for the erection of the Joan of Arc statue on Riverside Drive, and presented a replica of the work to the city of Blois, France. He had given a life-size statue of Joan to the Cathedral of St. John the Divine which is to be placed in the French chapel.

Mr. Saltus was president of the British Numismatic Society and honorary president of the American Numismatic Society. He was an officer of the Legion of Honor and had established a prize in the French Salon for the best battle piece.

MRS. CHARLES DEWOLF GIBSON

Mrs. Charles DeWolf Gibson, mother of Charles Dana Gibson, died suddenly at her home, Longfield Farm, near Bristol, R. I., of acute indigestion. She was eighty years old. She is survived by two sons, Charles Dana Gibson, of New York, and Langdon Gibson, Arctic explorer, of Schenectady, and a daughter, Mrs. Daniel W. Knowlton, of Washington.

THE DOWAGER LADY DUVEEN

The Dowager Lady Duveen, widow of the first Sir Joseph Duveen, founder of the international art firm of Duveen Brothers, died at her residence in Hampstead, London, on June 25. The Dowager Lady Duveen was the mother of Joseph, Charles and Benjamin Duveen and sister-in-law of the late Henry Duveen. Her funeral took place on June 27.

EDWARD TRENCHARD

Edward Trenchard, marine painter, died of paralysis in his home, West Islip, L. I. He was born in Philadelphia in 1850 and studied in the art schools of that city and New York before going to Europe. Up to his retirement, a few years ago, he had exhibited at the National Academy of Design and at other exhibitions throughout the country.

MAXIMILIAN HOFFMAN

Maximilian Hoffman, who paid his tuition at the Munich Royal Academy by winning pugilistic bouts in Milwaukee, died in Chicago of cancer. He was 34 years old. In Munich he won two first prizes and one second prize at the Academy shows, and in Chicago he took several prizes.

HARRIET H. HORTON

Harriet Hutchinson Horton died at her home, Bald Eagle Lake, near St. Paul. She had lived nearly fifty years in Minnesota and many of her portraits were of pioneers of the state, now in the Minnesota Historical Society's galleries. She was also a painter of miniatures.

FRANK H. TOMPKINS

Frank H. Tompkins, figure painter, died in Brookline, Mass., on July 11 in his 75th year. He was born in Hector, N. Y., and studied in New York, Cincinnati and Munich. His pictures are in the Boston Museum, Pennsylvania Academy and Boston Art Club.

ALBERT BAERTSOEN

Albert Baertsoen, Belgian artist, is dead, aged 56 years.

A Beautiful Portrait by Maunsbach



PORTRAIT OF MRS. WILLIAM T. CRESMER
 By ERIC CHRISTIAN MAUNSBACH
 Courtesy of the Ainslie Galleries, New York

What Is Art?

"What is art?" I asked the sage,
 Humbly seeking light.
 Glancing from the printed page,
 Spake the learned wight:

"Art is epistemological verity,
 Finely adumbrated, steeped in sincerity,
 Passed through egoity's lenses prismatical,
 Happily blending dynamic and statical."

"What is art?" I asked again,
 As in urgent need;
 And the classic painter then
 Calmly voiced his creed:

"Art is a matter of precept and rule,
 Line upon line, as approved by the school.
 Art's only model must be evermore
 Nature as limned by the masters of yore."

"What is art?" I almost hissed,
 Patience sorely tried;
 Whereupon the futurist
 Jauntily replied:

"Art is a guess, art is a game;
 Art is a dress; art is a name.
 Every sane thing goes by the board.
 Jazz is our king; chaos our lord."

"What is art?" persisted I,
 Though in accents weak;
 And there rose a mighty cry
 From the Bolshevik:

"Art is a capitalistic scheme,
 To keep the proletariat quiet;
 But we will spoil the bourgeois dream,
 And save the world by ruin and riot."

"What is art?" I asked a maid,
 Fairer than the morn;
 And these words, like jewels weighed,
 From her lips were borne:

"Art is nature's friend in need;
 The final word in beauty's creed;
 The closest link with things above;
 The secret minister of love."

What is art? Not vain the quest;
 Nor to doubt we yield.
 Heed the truth which stands confessed:
 Art is life revealed.
 —JAMES M. MORTON, JR.

Salem Acquires Inman's "Hawthorne"

SALEM, MASS.—The Essex Institute has recently acquired a hitherto unknown portrait of Nathaniel Hawthorne by Henry Inman. It was painted when Hawthorne was 35, nine years earlier than any other known.

E. P. O'Reilly to Appraise Eno Estate

Edward P. O'Reilly, of the Plaza Art Auction Rooms, 5 East 59th street, has been appointed the appraiser for the Eno estate, the long litigation over which was recently settled in the courts.

Boston Museum Acquires a Guardi, Called the "Grand Canal, Venice"

BOSTON—A painting by Francisco Guardi is the latest acquisition on view at the Museum of Fine Arts, where it is displayed in the Stone Room. The painter, who lived from 1712 until 1793, is remembered chiefly for his views of Venice. The romantic rather than the realistic aspect of nature appealed to him, and like Piranesi, he loved to depict the ruins of classical antiquity.

The newly acquired picture is a scene of the "Grand Canal, Venice," and shows that waterway with gliding gondolas and the edifices he painted so often, that cluster about the base of the Campanile. Another large canvas by Guardi, at the Museum, is a Venetian fête, the festival of the "Wedding of the Adriatic."

Folger Buys Daniel Shakespeare

The famous Daniel copy of the First Folio of Shakespeare, purchased by the Rosenbach Company, of this city, at the Burdett-Coutts sale, held in London in May, has been acquired by Henry C. Folger for a figure said to be \$38,000. The book is one of the best copies of the First Folio in existence. In 1864 the Baroness bought it for £712 2s, at which time it was predicted that some day it would be worth ten times as much.

Baltimore Museum Given a Mansion

BALTIMORE—The \$100,000 mansion on Mount Vernon Place, the gift of the late Miss Mary Garrett to Miss M. Carey Thomas, retired president of Bryn Mawr, has been deeded by Miss Thomas to the Baltimore Museum of Art. The house will be used for meetings and exhibitions. The art societies that will benefit include the Museum of Art, the Handicraft Club, the Baltimore Water Color Club and the Friends of Art.

Boston Gets an Early Sargent

BOSTON—The Museum of Fine Arts has acquired an exceedingly lively composition by Sargent, "The Rehearsal at the Circus d'Hiver." It now hangs in the stone room, together with "The Master and His Pupils." It is a sketch done in 1881, when Sargent was 25. The picture is what art students would call a "stunt in composition," being made in practically two tones, white and warm black.

Augustus W. Clarke Goes to England

Augustus W. Clarke, of Clarke's, 42 East 58th street, sailed for England on the Celtic July 1. Mr. Clarke is to aid in the settlement of the estate of an English nobleman, with a view to bringing the collection of art objects and antiques to New York to be sold at auction.

Louis XIV Bust Stolen at Versailles

PARIS—A bronze bust of Louis XIV has been stolen from the Versailles Palace museum, being torn from the pedestal to which it was attached. The bust dates from the XVII century.